

JUNE 1995

guitar™

HISTORY OF THE BLUES

From the Bayou to Britain

HOW TO PLAY SLIDE GUITAR



**CHARLIE
SEXTON**



**JEFF
HEALEY**



**SONNY
LANDRETH**

JOHNNY WINTER

transcriptions (including bass lines):

THE WHO Summertime Blues

JOHNNY WINTER Still Alive And Well

OASIS Live Forever

JEFF HEALEY My Little Girl

CORROSION OF CONFORMITY Clean My Wounds

\$3.95 USA
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CLEAN MY WOUNDS

As Recorded by Corrosion Of Conformity
(From the album DELIVERANCE/Columbia Records)

Transcribed by Steve Gorenberg

Tablature Explanation page 90

Words and Music by Pepper Keenan

Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderately fast Rock ♩ = 144

Intro
Band tacet
A5 N.C.
Rhy. Fig. 1 (Gtr. I)

A5 N.C.

Band in
w/Rhy. Fig. 1
w/Fill 1 (2 times)
Am N.C.
(end Rhy. Fig. 1) Rhy. Fig. 1A (Gtr. II)

Am N.C.

(end Rhy. Fig. 1A)

Fill 1 (Gtr. III)

Clean My Wounds

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A (both 4 times)
w/Fill 1 (8 times)

Am N.C. Am N.C.

1. I see the world through blood - shot eyes, streets filled with blood from dis -

2.3. See additional lyrics

*Vocal is doubled one octave lower (throughout Verse)

Am N.C.

tant lies. Dogs of war nev - er com - pro - mise,

Am N.C. 1st time Gtr. III substitute Fill 2 Am N.C.

there ain't no time for re - ar - rang - ing. Help me Je - sus, help me clean -

Am N.C. 2nd & 3rd times Gtr. III substitute Fill 2

my wounds. He said he can - not heal that kind.

Am N.C.

Bleed - ing soul be - comes a bit - ter mind.

Am N.C.

He said it hap - pens ev - 'ry time.

1st time Gtr. I substitute Rhy. Fill 1
2nd time Gtr. II substitute Rhy. Fill 3
3rd time Gtrs. I & II substitute Rhy. Fill 3
3rd time w/Fill 3

Fill 2 (Gtr. III)

H sl.

10 10 10 12 12 12 12 sl.

H

Rhy. Fill 1 (Gtr. I)

P.M.-----4 pick slide

10 10 10

Rhy. Fill 3 (Gtr. II)

P.M.-----4 sl.

10 10 10 10 sl.

Fill 3 (Gtr. VI)

sl. 17 17 (17) sl. 17 sl.

Clean My Wounds

Chorus
A5 C5 G5

(Knock it down. And that's how the sto -

Rhy. Fig. 2 (Gtr. I)

sl. P.M.-----4

7 10 10 10 (10) 5 5 5 0 5 0
5 8 8 8 (8) 3 3 3 0 3 0

Rhy. Fig. 2A (Gtr. II)

sl. sl.

5 sl. 8 8 8 (8) sl. 3 3

3rd time to Coda

A5 C5 D5 C5

Knock ry goes it down. in a land of a thou -

(end Rhy. Fig. 2)

sl. sl. sl.

7 10 10 12 (12) 12 12 10 sl.
5 8 8 10 (10) 10 10 8

(end Rhy. Fig. 2A)

sl. sl. sl. sl.

2/5 sl. 5 8 8 8 10 10 10 (10) sl.

Clean My Wounds

w/Rhy. Figs. 2 & 2A
A5 C5 G5 A5 C5 D5

sand no's. — I'm all o - ver you, — in time —
Knock — it — down.) —

1. C5 w/Rhy. Fig. 1 & Rhy. Fill 2 w/last 3 bars of Rhy. Fig. 1A
w/Fill 1 (2 times) N.C.

my mind — is chang - ing. Oh, — knock

Am N.C. Gtr. III substitute Fill 2 2. C5

it down.
Guitar solo
w/Rhy. Figs. 1 & 1A (both 5 times)
w/Fill 1 (10 times)

Am N.C. Am N.C.

ing.

Gtr. V *Riff A H P H P sl. 3 Full P P
Gtr. IV H P H P sl. sl. 3 Full P P
9 9 10 9 9 10 9 7 7 (7) 5 9 9 10 10 10 9 10 9
10 10 12 10 10 12 10 9 9 (9) 7 10 10 10 12 12 12 10

*Refers to both gtrs.

(end Riff A) Am Full N.C. Full Gtr. I substitute Rhy. Fill 4
semi-harm. Full Full
H P H P sl. sl. H P H P sl. sl.
7 7 9 7 (7) 10 8 8 10 7 10 8 9 5 7 5 (5) 5
12 7 9 7 (7) 10 8 8 10 7 10 8 9 5 7 5 (5) 5

Rhy. Fill 2 (Gtr. II)

P.M. P.M.

5 8 8 8 3

Rhy. Fill 4 (Gtr. I)

P.M. P.M.

3 3 3

resume Rhy. Fig. 1

Am N.C.

Am N.C.

Am N.C.

Am N.C.

D.S. al Coda

Gtr. III substitute Fill 2

(Gtr. VI out)

Clean My Wounds

w/Rhy. Figs. 2 & 2A (both 5 times)

Coda

A5 C5 G5 A5 C5 D5

sand no's. — We all bleed — in sins — and our sins —
 Knock — it — down.) —

C5 A5 C5 G5

are al - ways — fad - ing. — Oh, fad -

A5 C5 D5 C5 A5 C5 G5

ing. — Oh, — fad - ing. — Oh, fad -

A5 C5 D5 C5 w/Riff A (2 times) A5 C5

ing. — Oh, — knock it down, — knock it down. —

G5 A5 C5 D5 C5

Oh, — knock it down, — knock it down. — Oh, —

A5 C5 G5 A5 C5 D5 C5

knock it down, — knock it down. — Oh, — knock it down. —

w/Fill 1
 65fr. A 8fr. C open E 3fr. G
 Gtr. II P.M. — P.M. —

Gtr. I

7 10 10 0 3 3 3 3 3
 5 8 8

Additional Lyrics

2. Black on black gives me a heart attack,
 And the silence makes it deadly.
 Some choose to kill with simple will,
 I've seen them fall fast and steady.
 Help me Jesus, help me clean my wounds.
 He said he cannot heal that kind.
 Bleeding soul becomes a bitter mind.
 He said it happens every time. (To Chorus)

3. Twist of fate won't give me a break,
 And myself, I'm slow and tired.
 I've got to rise with these bloodshot eyes,
 But I keep falling when I'm higher.
 Help me Jesus, help me clean my wounds.
 He said he cannot heal that kind.
 Bleeding soul becomes a bitter mind.
 He said it happens every time. (To Chorus)

BASS LINE FOR

CLEAN MY WOUNDS

As Recorded by Corrosion Of Conformity
(From the album DELIVERANCE/Columbia Records)

Transcribed by Steve Gorenberg

Words and Music by Pepper Keenan

Tune down one whole step:

④=D ②=C
③=G ①=F

Moderately fast Rock ♩ = 144

Intro A5 N.C. A5 N.C.

Am N.C. Am N.C.

1st, 2nd, 3rd Verses
Am N.C. Am N.C.

(Vocal:) 1. I see the world through blood - shot eyes...
2. Black on black gives me a heart at - tack...
3. Twist of fate won't give me a break...

Am N.C.

Am N.C. Am N.C.

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Clean My Wounds

Am N.C.

3 3 3 0 3 3 3 5 8 8 8 8 10 10 10 10

Am N.C. Am N.C. sl.

5 8 8 8 8 3 3 3 3 5 8 8 8 8 10 10 10 10 10 sl.

*Chorus
**A5 C5 G5 A5 C5 D5

Knock it down...

5 4 5 7 3 0 1 3 3 3 0 5 5 5 4 5 7 3 3 3

*Play w/slight variations ad lib. 2nd & 3rd times.
**Chord names during Chorus implied by guitar.

To Coda

5 5 3 5 5 3 5 0 5 4 5 6 7 0 1 2 3 3 3 0 5 5

A5 C5 D5 1. C5 Am N.C. sl.

5 4 5 7 3 0 1 3 5 5 5 5 5 5 3 3 5 8 8 8 8 3

Am N.C.

3 3 3 0 3 3 3 5 8 8 8 8 10 10 10 10

Clean My Wounds

2. C5 Guitar solo Am N.C.

Am N.C. 1. - 4. 5. D.S. al Coda

Coda A5 C5 D5 C5 A5 C5 G5

A5 C5 D5 C5 A5 C5 G5

A5 C5 D5 C5 A5 C5 G6

A5 C5 D5 C5 A5 C5 G5

A5 C5 D5 C5 A5 C5 N.C.

The guitar score is written in bass clef with a key signature of one sharp (F#). It consists of seven systems of music. Each system includes a melodic line on a single staff and a corresponding fretboard diagram below it. The fretboard diagrams use numbers 0-7 to indicate fingerings. Chord symbols (A5, C5, D5, G5, G6, N.C.) are placed above the melodic line to indicate the harmonic context. The score includes a 'Guitar solo' section, a 'D.S. al Coda' instruction, and a 'Coda' section. The piece concludes with a final melodic phrase and a 'N.C.' (no chord) instruction.

SUMMERTIME BLUES

As Recorded by The Who
(From the album LIVE AT LEEDS/MCA Records)

Transcribed by Kerry O'Brien
Tablature Explanation page 90

Words and Music by
Eddie Cochran and Jerry Capehart

Moderate Rock ♩ = 132

Intro

A D N.C.(E5) A D

N.C.(E5) A D N.C. A A5 D

N.C. A5 A

1/4 1/4 1/4 1/4 1/4 1/4

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4

1st Verse

D A

Well, I'm a - gon - na raise a fuss, I'm a - gon - na raise a hol - ler

*Harmony vocal doubles lead vocal, except where
harmony notes are shown (next 7 bars).

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Summertime Blues

D N.C. A A5

'bout a - work - in' all sum - mer just to

A D N.C. A5

try and earn a dol - lar. Well, I

D5 D6 D7 D6 D5 D6 D7 N.C. A5

went to the boss, said, "It's my first date."— The boss said,— "No dice, son, you

D Dsus4 D

got - ta work late." Some - times I won - der I'm a - gon - na do. There

Summertime Blues

A

ain't no cure for the summertime blues.

A D N.C. A5 D N.C. A

1/2 1/2

A5 G

1/4 1/4 1/4 1/4 1/4 1/4

P.M. P.M. P.M. P.M. P.M. P.M.

2nd Verse

D A

Well, my mom 'n' pa - pa told me, "Son, you got - ta earn some mon - cy

*Harmony vocal doubles lead vocal, except where harmony notes are shown (next 7 bars).

Summertime Blues

D N.C. A5

if you wan - na use the car to go a -

1/4 1/4

P.M. P.M.

A D N.C. A5

rid - in' next — Sun - day." Well, I

1/4 1/4

P.M. P.M.

D5 D6 D7 D6 D5 D6 D7 D6

would - n't go to work. I told the boss I was sick. — He said,

P.M. sl.

A5 D

"Can't use the car 'cause you did - n't work a lick." Some - times I won - der

Summertime Blues

*A5

I'm a - gon - na do. There ain't no cure for the sum - mer - time blues. —

*Chord implied by bass.

A D N.C. A A5 D N.C. A

Guitar solo

*A5

D5 E5 A5 D5

let ring..... let ring..... let ring..... let ring..... let ring..... let ring.....

*Chords implied by bass (next 16 bars).

E5 A5 D5 E5 A5

let ring..... let ring..... let ring..... let ring.....

D5 E5 A5 D5

let ring..... let ring.....

Full Full

Summertime Blues

E5 A5 D5 E5 N.C.

A D5 E5 A5 D5

E5 A D N.C. A

A5 D N.C. A5 B5 E5

F#5 B B5 E5 F#5 B5

Summertime Blues

3rd Verse
B5

Gon - na take two weeks, gon - na have a fine va - ca - tion.

Fdbk.
(8va)

Fdbk.

(4)
(0)

4
0

4
2

(4)
(2)

0

Fdbk. pitch: F#

*Harmony vocal doubles lead vocal, except where harmony notes are shown (next 7 bars).

E5 F#5 B B5

Gon - na take my prob- lem to the

P.M.

The musical score consists of two staves. The top staff is in treble clef with a key signature of four sharps (F#, C#, G#, D#). It contains a whole rest followed by a half note E5, a quarter note F#5, a quarter note B5, and a half note B5. The bottom staff is also in treble clef with the same key signature. It contains a whole rest followed by a half note E5, a quarter note F#5, a quarter note B5, and a half note B5. Below the staves is a fretboard diagram with six strings and five frets. The notes are indicated by numbers 1 through 5 on the strings. The first four frets have a bar line across them, indicating a barre. The fifth fret has a single note on the fifth string. The diagram shows the following fret positions: Fret 1: 4, 4, 2; Fret 2: 2, 2, 2; Fret 3: 4, 4, 2; Fret 4: 4, 4, 2; Fret 5: 0, 2, 2. There are 'x' marks above the second and fourth frets on the sixth string, and below the third and fifth frets on the fifth string.

*D5 D6 D7 D6 D5 D6 D7 N.C.

went to my con - gress - man. He said, — quote, —

P.M. -----|

7 7 9 9 10 10 9 9 7 7 9 9 10 10 0 0
5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Bass implies E5 (next 2 bars).

Summertime Blues

B5 E Esus4

"I'd a - help you, son, but you're too young to vote." Some - times I won - der what

E B5

I'm a - gon - na do. There ain't no cure for the sum - mer - time blues. —

Outro
B5 E5 F#5 B5 E5 F#5 B5

P H P

E F F# B5 E5 F#5 B

BASS LINE FOR SUMMERTIME BLUES

As Recorded by The Who
(From the album LIVE AT LEEDS/MCA Records)

Transcribed by Steve Gorenberg

Words and Music by
Eddie Cochran and Jerry Capehart

Moderate Rock ♩ = 132

Intro

f

N.C.(E5) A D N.C.(E5) A (D)

sl. sl.

7 5 7 5 5 5 5 0 0 7 5 5 6 7 0 5 7 5 0 0 5 5 5 5 5 5

N.C.(E5) 1/2 A Full D N.C. A

1/2 Full

7 5 7 5 5 5 5 0 0 5 0 5 5 5 5 0 0 7 5 5 6 7 0 5 7 5

A5 sl. D N.C. 1/2 A5 A Full Full

sl. 1/2 Full Full

0 5 5 5 5 5 5 5 7 5 7 5 5 5 0 0 9 0 0 0 0 0 9 0 0 0 0 0

Full Full Full Full Full Full G/A

Full Full Full Full Full Full

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1st Verse

Full Full D/A A Full Full Full Full

(Vocal:) Well, I'm a - gon - na raise a fuss, I'm a gon - na raise a hol - ler...

Full Full Full Full Full Full

5 0 0 0 0 5 0 0 0 0 5 0 0 0 0 5 0 0 0 0 5 0 0 0 0 5 0 0 0 0

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Summertime Blues

10

*Slide down muted 1st string w/left hand while picking rhythm indicated.

Summertime Blues

[illegible]

Summertime Blues

A5 *sl.* D N.C. $\frac{1}{2}$ A $\frac{1}{2}$

0 5 5 5 5 5 5 7 5 7 5 5 5 5 0 0

Guitar solo A5 D5 E5 A5 D5

7 7 7 5 5 5 5 5 7 9 0 7 7 7 5 5 6 7 7 7 5 5 5 5 5 5

E5 A5 *sl.* D5 E5 A5

7 7 6 6 5 5 7 7 5 5 4 4 5 5 6 7 5 7 7 0 0 5 5 5 5 5 7 7 7 7 0 5 6 7 0

D5 E5 A5 D5

0 0 7 7 5 7 6 5 5 5 5 7 5 7 0 7 5 7 5 7 7 7 7 7 5 5 5 5 5 5

E5 A5 $\frac{1}{2}$ D5 E5 N.C. $\frac{1}{2}$

7 7 6 5 7 5 5 5 5 6 7 7 7 7 7 6 6 5 5 0 5 5 5 5 5 7 7 6 6 5 5 7 7 6

A D E5 A5 D5

5 7 5 5 6 7 5 7 0 5 7 5 7 7 7 7 7 7 5 5 5 5 6

E5 A D N.C. A

7 7 7 7 0 7 0 5 7 0 6 7 7 7 6 6 7 6 5 5 5 5 5 0 0 7 7 3 5 5 5 5 5 0

Summertime Blues

A5 Full D N.C. A5 1/2 B5 E5
 Full 1/2
 F#5 B B5 E5 F#5 B5
 1/4 1/4 1/2 1/2
 *Slide down muted 1st string w/left hand while picking rhythm indicated.
 Gon - na
 3rd Verse
 B5
 Full E5
 Full
 F#5 B B5
 1/2 1/2
 H H H H
 take two weeks, gon - na have a fine va - ca - tion...
 H H H H
 H H H H

Summertime Blues

Full E5 F#5 B *E5

1/2

Full

1/2

*Guitar plays D5 (next 2 bars).

B5

H

H

E Esus4 1/2 sl. E B5

H H

1/2 sl.

H

Outro B5 Full E5 F#5 B5

Full

Full

sl.

sl.

F#5 B5 Full E (F#5) B5

1/2 H

1/2 Full

H

E5 F#5 B

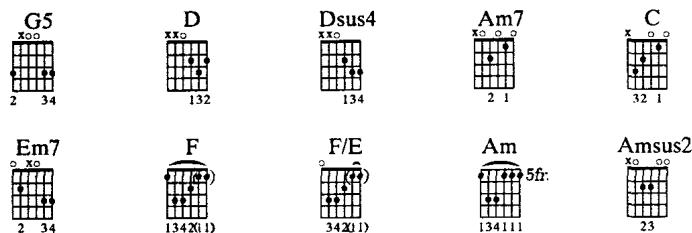
1/2

1/2

1/2

As Recorded by Oasis
(From the album DEFINITELY MAYBE/Epic Records)

Words and Music by Noel Gallagher



1st Verse

[illegible]

*Throughout the song, Gtr. I represents various rhythm gtrs. arr. for one gtr.

Am7 C D *G5

den grows 'cause I just wan-na fly. Late-ly, did you

let ring... let ring... let ring... let ring...

*Omit 6th stg. (this beat only)

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Live Forever

(end Rhy. Fig. 1)

D Dsus4 D Am7 C D *G5

ev-er feel the pain in the morn-ing rain as it soaks— you to the bone? (cont. in slashes)

let ring..... let ring..... let ring.....

2 2 3 3 3 3 (0) 1 0 0 1 0 0 1 0 0 2 2 3
3 3 2 2 2 2 (0) 0 1 0 0 0 0 0 0 2 3 3
2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Omit 6th str.

Chorus
Rhy. Fig. 2
(Acous. gtr. & Gtr. I)

May - be I — just wan - na fly. Wan - na live, — I don't wan - na die. May - be I — just wan - na

breath - e, may - be I — just don't be - lieve. — May - be you're. the same — as me, — we see things they'll nev - er

(Gtr. I cont. in notation) (end Rhy. Fig. 2)

see. You and I — are gon - na live for - ev - er.

Rhy. Fill 1 (Gtr. I) (end Rhy. Fill 1)

let ring.....

3 1 0 3 1 0 3 1 0 3 1 0

2nd Verse
w/Rhy. Fig. 1 (Acous. gtr. & Gtr. I)

G5

D

Dsus4 D

Am7

May - be — I don't real - ly wan - na know how your gar - den grows 'cause I —

Rhy. Fig. 3 (Gtr. II)

H

sl.

let ring.....

sl.

let ring.....

sl.

12 13 12 12 7 7 7

12 14 14 7 9 9 7

1 0 2 0

H

H

Live Forever

C D G5 D Dsus4 D

— just wan - na fly. Late - ly, — did you ev - er feel the pain in the morn -

let ring.....1 sl. let ring.....1 sl. let ring.....1 sl.

1 0 1 3 7 12 12 13 12 7 7 8 7 7

0 0 0 7 12 12 12 12 7 7 7 9 7

3 7 7 7 7

H H

Am7 C D G5

ing rain as it soaks — you to the bone? —

(end Rhy. Fig. 3)

let ring.....1 let ring.....1

1 1 1 3 3 3 2 3 2 3

0 0 0 3 3 3 2 3 2 3

2 2 2 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3

Chorus w/Rhy. Fig. 2

Em7 D Dsus4 D Am7

May - be I — will nev - er be — all the things that I wan - na be. Now is not — the time — to

Rhy. Fig. 4

let ring.....1 let ring.....1 let ring.....1

3 5 4 3 3 2 3 2 2 2 0 1 0 0 1 0

3 5 4 3 3 2 3 2 2 2 0 1 0 0 1 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

C D Em7 D Dsus4 D

cry, now's the time — to find — out why. I think you're the same — as me, — we see things they'll nev - er

let ring.....1 let ring.....1 let ring.....1

0 1 0 2 3 2 3 5 4 3 3 2 2 3 2

(0) 1 0 2 3 2 3 5 4 3 3 2 2 3 2

2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

Live Forever

Gtr. 1 substitute Rhy. Fill 1

Am7

F

F/E

F/E

F/E F

SEC.

You and I— are gon-na live for-ev-er.

(Gtr. II out)
(end Rhy. Fig. 4)

Gtr. III

H

let ring -----+

H

Guitar solo

w/Rhy. Fig. 1 (Acous. gtr. & Gtr. I)

G5

Full

D

Dsus4

D

Full

Am7

C

D

G5

D

Ds

s4 D

Am7

C

D

G5

w/Rhy. Figs. 2 & *4

Em7

D

Dsus4 D

Am'

7

C

D

*w/slight variations ad lib

Live Forever

Em7 D Dsus4 D Am7 Full

Gtr. I substitute *Rhy. Fill 1 F F/E F F/E F F/E F G5

3rd Verse w/Rhy. Figs. 1 (Acous. gtr. & Gtr. I) & *3

May - be I don't

*Double w/Gtr. II.

*w/slight variations ad lib

D Dsus4 D Am7 C D G5

real - ly wan - na know how your gar - den grows 'cause I just wan - na fly.

(Gtr. III out)

*pp f

*Use vol. pedal or gtr.'s vol. knob.

G5 D Dsus4 D

Late - ly, did you ev - er feel the pain in the morn -

Am7 C D G5

ing rain as it soaks you to the bone?

Live Forever

Chorus
w/Rhy. Figs. 2 (1st 7 bars only) & *4
Em7

D Dsus4 D Am7

May - be I — just wan - na fly. Wan - na live, — I don't wan - na die. May - be I — just wan - na

Gtr. III
H

12 14 (14) (14)

H *w/slight variations ad lib

C D Em7 D Dsus4 D

breathe, may - be I — just don't be - lieve. — May - be you're — the same — as me, — we see things they'll nev - er

(14) (14) 12 14 (14) 12

Rhy. w/Rhy. Fig. 5B
Fig. 5A F F/E F Am (end Rhy. Fig. 5A)
(Acous. gtr.)

Am7

see. You and I — are gon - na live for - ev - er, — gon - na live for - ev -

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

Gtr. III
*let ring —

(12) 14 (14)

sl. *Refers to Gtr. I only.

Rhy. Fig. 5B (Gtr. II)

H
let ring —

1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0

Live Forever

w/Rhy. Figs. 5A & 5B
F F/E F Am F w/Rhy. Figs. 5A & 5B F/E F

cr. gon - na live for - ev - cr.

let ring. sim.

Am Play 3 times w/Rhy. Figs. *5, 5A & 5B F F/E F Am

gon - na live for - ev - cr.

Gtr. III Full Full

*Gtr. I (Rhy. Fig. 5) fades out over next 2 bars and is out till end.

Outro solo
w/Rhy. Figs. 5A & 5B (both 7½ times)
F F/E F Am F F/E F

H H sl.

Am F F/E F

Full Full sl.

Live Forever

Am F F/E F

Full Full Full Full

sl.

(6) 7 7 5 7 5 7 7 5 7 5 5 (5) 7 (7) 3 2 0

sl.

Am F F/E F Am

H H H H

(6) 5 5 5 5 5 7 5 7 (7) 5 5 5 5 7 7 5 7 5 7 (7) 5 5 5 5 7 7 5 7

H H H H

F F/E F Am F F/E F

H H H H

(7) 5 5 5 5 7 7 5 7 (7) 5 7 5 5 5 5 7 5 7 (7) 5 5 5 5 7 7 5 7 5 7

H H H H

Am F F/E F

H H H H

(7) 5 5 5 5 5 7 7 5 7 5 7 (7) 5 5 5 5 5 7 7 5 7 5 7

H H H H

Free time

Am

Acous. gtr. (Gtr. III)

Gtr. II

*Fdbk. (8va)

**let ring

*Fdbk.

Amsus2

(7) 0 0 5 7 (7) 0

(6)

Fdbk. pitch: B

*Refers to Gtr. II only.

**Refers to Gtr. III only.

***Gtr. III dist. off

BASS LINE FOR LIVE FOREVER

As Recorded by Oasis
(From the album DEFINITELY MAYBE/Epic Records)

Transcribed by Steve Gorenberg

Words and Music by Noel Gallagher

Moderately slow ♩ = 94

1st Verse
(Bass tacet)

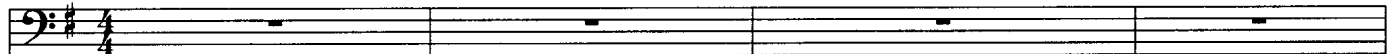
Intro

(Drums)

G5

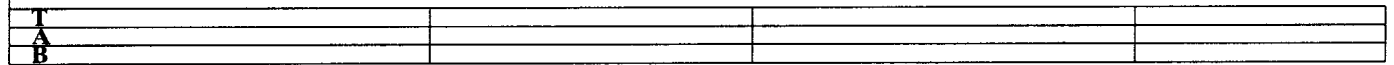
D

Am7



(Vocal:) May - be

I don't real-ly wan-na know...



C

D

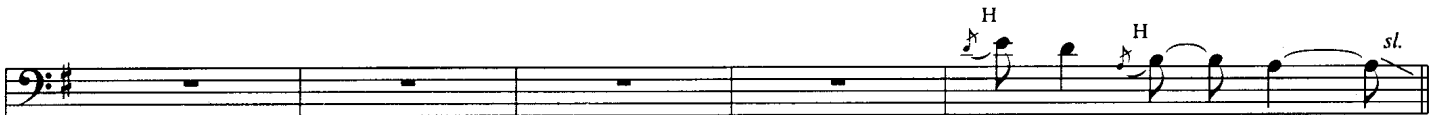
G5

D

Am7

C

D



H

H

sl.

f

H

12 14 12

12 14 12

12 14 12

H

sl.

Chorus

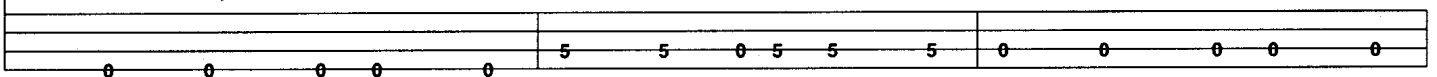
Em7

D

Am7



May - be I just wan - na fly...

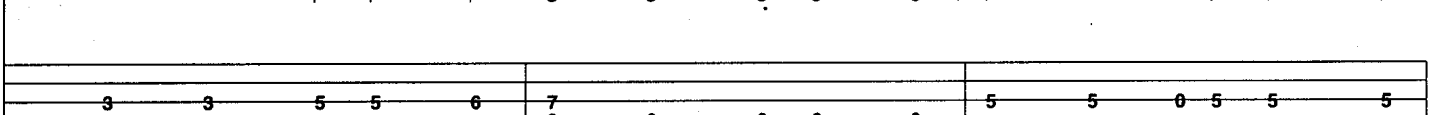


C

D

Em7

D



Am7

F

F/E F

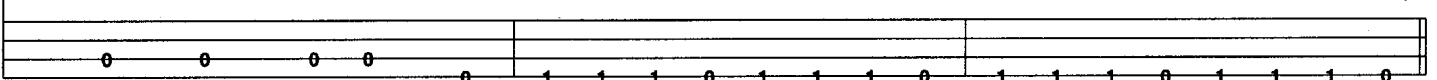
F/E F

F/E F

F/E



I said,



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Live Forever

2nd Verse, *Guitar solo

G5 D Am7

May - bc I don't real-ly wan-na know...

P

3 3 0 3 0 3 3 5 5 0 5 5 5 0 0 0 0 0

P

*Guitar solo continues through Chorus (vocal tacet).

C D G5 D

P

3 3 0 5 5 5 3 3 0 3 0 3 3 5 5 0 5 5 5

P

Am7 C D Chorus Em7

May - bc I will nev-er be...

0 0 0 0 0 3 3 0 5 5 4 5 6 7 0 0 0 0 0

D Am7 C D

5 5 0 5 5 5 0 0 0 0 0 3 3 5 5 6

Em7 D Am7

7 0 0 0 0 0 5 5 0 5 5 5 0 0 0 0 0

F F/E F F/E 1 F F/E F 2 F F/E F F/E

P

1 1 1 0 1 1 1 0 1 1 1 0 1 1 1 0 1 1 1 0

P

Bass Fill 1

3 3 0 5 5 5 6

Live Forever

3rd Verse

G5

D

Am7

May - bc I don't real - ly wan - na know...

C D G5 D

H H sl. P

H 12 14 12 12 14 12 (12) 3 3 0 3 0 3 3 5 5 0 5 5 5

H H sl. P

Am7 C D Chorus Em7

May - bc I just wan - na

5 5 5 5 5 3 3 0 5 5 5 6 7 0 0 0 0 0

D Am7 C D

fly...

5 5 0 5 5 5 0 0 0 0 0 3 3 5 5 6

Am7 D Am7

7 0 0 0 0 0 5 5 0 5 5 5 0 0 0 0 0

F F/E F F/E Am7 Play 7 times

Outro solo F F/E F F/E Am7 Play 7 times

1 1 1 0 1 1 1 0 0 0 0 0 1 1 1 0 1 1 1 0 0 0 0 0

F F/E F F/E Am7 Free time

Amsus2 sl. sl. sl.

1 1 1 0 1 1 1 0 0 7 12 (12)

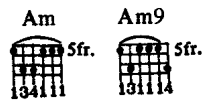
sl.

MY LITTLE GIRL

As Recorded by The Jeff Healey Band
(From the album SEE THE LIGHT/Arista Records)

Transcribed by Andy Aledort
Tablature Explanation page 90

Words and Music by Jeff Healey



Moderate Rock ♩ = 126

Intro

N.C. (Am7)

Gtr. I

mf

sl.

Full P

1/4

let ring-----4

Full P

1/4

sl.

P

sl.

P

(Dm7)

sl.

let ring--4

Full

1/2 Full

grad. bend.

grad. bend.

rake

1/2

sl.

P

sl.

(C)

(Dm7)

(Em7)

(Am7)

3

sl.

H P

sl.

sl.

H

P

H

sl.

P

sl.

P

1st Verse

Am(7)

Lis - ten here! — I wan - na tell you 'bout this ba - by of mine. — Just in a

Rhy. Fig. 1

sl.

P.M.

sl.

P.M.

sl.

sl.

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My Little Girl

The musical score is arranged in five systems. The first system contains the vocal melody with lyrics: "few words, broth-er, she is so fine. _____ She's my dar - ling girl, _____". Above the second measure of the second line, the chord "Dm7" is indicated. The second system shows the piano accompaniment with slurs and accents, including the marking "P.M." under the fifth measure. The third system shows the guitar accompaniment with fret numbers (5, 7, 5, 5, 7, 5, 5, 7, 5) and slurs. The fourth system shows the guitar part for "Gtr. II" with slurs and accents, including the marking "Full" and "1/2". The fifth system shows the guitar part for "Gtr. I" with slurs and accents, including the marking "Full" and "1/2".

And I__ would-n't change her for the world._____ Well, I've nev - er been in love like I

My Little Girl

2nd Verse
w/Rhy.Fig. 1

Dm7 **Em7** **Am7** **Am(7)**

am with - a my lit - tle girl... She gives me all the love I want... and more...

(end Rhy. Fig. 1)

P.M.---4 P.M. sl. sl.

1/2 Full Full Full Full P Full

5 7 5 8 5 8 8 8 8 5 5 8 (8)

She's ev - 'ry - thing that I've been look - ing for. She's my an -

Dm7 **Am(7)**

gel ba - by 1 1/2 and I - would - n't change her for the world, now.

Full 1/2 Full Full Full

17 17 15 (15) 13 14 10 8 7

My Little Girl

Oh, I nev - er been in love like I am with - a my lit - tle girl...

Guitar solo
w/Rhy. Fig. 1 (2 times)
Am7

A musical score for guitar solo, featuring three staves. The top staff contains melodic notation with various articulations like accents, slurs, and vibrato. The middle staff includes fret numbers (7, 8, 9, 10) and dynamic markings such as "Full", "sl.", and "hold bend". The bottom staff shows rhythmic patterns with flags and beams. The piece concludes with a double bar line.

The musical score for 'The Girl on the Train' is presented in two systems. The first system features a treble clef staff with a melody of eighth and sixteenth notes, accented with 'P' (piano) and 'Full' (forte) markings, and a bass line with fingerings (5, 8, 5, 7, 5, 7, 5, 7) and a 'P' marking. The second system continues the melody with similar dynamics and includes a 'Dm7 1/2' chord marking above the staff. The bass line continues with fingerings (9, 7, 7, 5, 8, 5, 5, 7, 5, 8, 5, 7, 5, 8, 5, 8, 5, 8, 5) and a 'P' marking at the bottom.

My Little Girl

[illegible]

My Little Girl

3rd Verse
w/ Rhy. Fig. 1
Am(7)

cut - est thing that I've ev - er seen, _____ and when you see her you'll know just what I mean. _

She's my, uh, ba - by doll _____ girl _____ and I would-n't change her for the

world. _____ Well, I nev - er been in love like I

4th Verse
w/ Rhy. Fig. 1 (1st 11 bars only)
Am(7)

am with - a my lit - tle girl. _____ Now there's just on - ly one thing I have to say. _

My Little Girl

Dm7

I'm gon-na love her for the rest of my days, 'cause she's my dar-lin' girl

1 1/2

rake 1 1/2

10

Am(7) **C**

and I would-n't change her for the world. Oh, I nev-er been in love like I

1 1/2 *1 1/2* *1 1/2* *Full* *P* *H* *P*

grad. bend 1/2

10 *12* *9* *7* *(7)* *5* *7* *5* *7* *5*

Dm7 **Em7** **Am(7)** **C**

am with-a my lit-tle girl. Say, well, I nev-er been in love like I

Full *Full Full* *1/2*

Full *Full Full* *1/2*

8 *(8)* *8* *5* *10* *10* *(10)* *8* *10* *8* *10* *9* *8*

Rhy. Fill 1 **C** **Dm7** **Em7** **Dm7**

sl. *H P* *sl.* *P.M.*

Am7 **C** **Dm7** **Em7** **Dm7**

sl. *H P* *sl.*

My Little Girl

Dm7 Em7 Am7
 am with - a my lit - tle girl. _____ One more time, peo - ple! 3/4
 let ring Full grad. bend 3/4 P
 10 12 12 12 12 10 (10) 10 12 6 10 6 10 6 9

Free time

C Dm7 Em7 Gtr. I Am
 Nev - er been in love like I am with - a my lit - tle girl... Full Full
 Full H Full Full
 Full H Full Full
 7 5 5 5 5 7 6 7 6 6 5 5

The musical score for 'Whoa!' is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part begins with a half note G4, followed by a half note A4, and then a half note B4. The bass part starts with a half note G3, followed by a half note A3, and then a half note B3. The drum part consists of a steady eighth-note pattern. The tempo is marked 'Andante' and the time signature is 4/4. The key signature has one flat (Bb). The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' (sforzando).

Whoa!

BASS LINE FOR
MY LITTLE GIRL
 As Recorded by The Jeff Healey Band
 (From the album SEE THE LIGHT/Arista Records)

Transcribed by Steve Gorenberg

Words and Music by Jeff Healey

Moderate Rock ♩ = 126

Intro

(Guitar)

12

Am(7)

mf

(Vocal:) 1. I wan - na tell you 'bout this ba - by of mine...
 (2.) all the love I want and more...
 (3.) cut - est thing that I've ev - er seen...
 (4.) on - ly one thing I have to say...

5 5 5 0 3 3 0 3

5 5 5 0 3 3 0 3 5 5 5 0 3 3 0 3 5 5 5 0 3 3 5 3

Dm7

Am(7)

5 5 5 0 3 3 5 3 5 5 5 0 3 3 0 3 5 5 5 0 3 3 0 3

C

Dm7

Em7

5 5 5 0 3 3 5 3 3 3 5 3 5 3 5 5 3 5 7 7 5 0

Am7

4th time to Coda

1.

2.

2. She gives me
 4. Now there's just

5 5 5 0 3 3 0 3 5 5 5 0 3 3 0 3 5 5 5 0 3 3 0 3

My Little Girl

Guitar solo

Am(7)



Dm7

*Play cue notes 2nd time.



Am(7)

C

Dm7

Em7



1.

2.

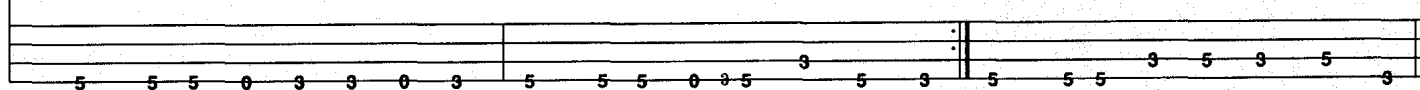
D.S. (with repeat) at Coda

Am7



H

3. Now she's the

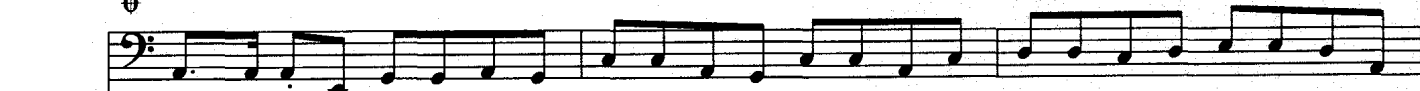


Coda

C

Dm7

Em7

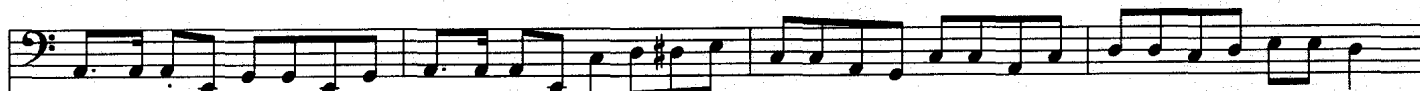


Am7

C

Dm7

Em7

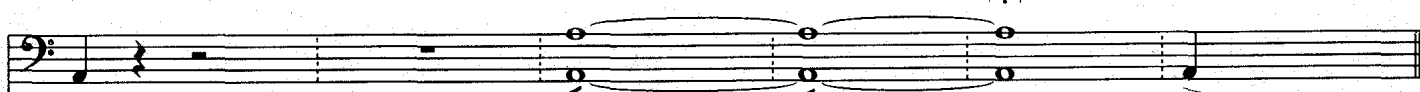


Free time

Am

Am9

Am



mp

mf

As Recorded by Johnny Winter
(From the album STILL ALIVE AND WELL/Columbia Records)

Words and Music by Rick Derringer

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Still Alive And Well

(C5) (G5) E

They tried to get— me lots of times— and now they're

com-in' af-ter you.— I got out— and I'm here to say,—

Ba-by, you can get out too.— I'm still a-live— and well,— I'm

still a-live— and well.— Ev-'ry now and then I know it's kind of hard to tell, but I'm

*T=thumb.

*2nd and 3rd times, play w/slight variations ad lib (next 7 bars).

Still Alive And Well

2nd time substitute Rhy. Fill 1
3rd time substitute Rhy. Fill 2

D5 C5 A5 A7 D A7

still a - live_ and well. Still a - live_ and well,

Full

sl.

Full

H H H

5 5 5 7 7 5 7 5 6 5 6 5 6 7 5 6 7

2nd time to Coda I;
3rd time to Coda II

D7 G D7 E7 A E7

still a - live_ and well. Ev - 'ry now and then I know it's kind of hard to tell,
(2nd, 3rd times:) but I'm

H H H H H H

10 11 10 11 12 10 11 12 12 13 12 13 12 14 12 13 12 14 12 13 5

D5 C5 A5 N.C(*E)

still a - live_ and well. Woo!

Full Full P Full sl. Full 1 1/2

Full Full P sl. Full 1 1/2

4 5 4 2 0 0 4 13 12 12 15 15 15 12 0 12

*Chord symbol implied by Bass.

Rhy. Fill 1

Full Full

Full Full

7 5 2 2 4 5 4 4 2 4

5 3 0 0 2 2 2 2 4

Rhy. Fill 2

Full Full

Full Full

7 5 2 2 0 7 5 7 7 5 7

5 3 0 0 2 2 0 2 2 2 7

Still Alive And Well

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and dynamics. The bottom staff is in bass clef and contains a fretboard diagram with numbers 12 through 16 indicating finger positions. Above the top staff, there are labels: 'Full' with an arrow pointing to a note, 'P' (piano) with an arrow pointing to a note, and another 'Full' with an arrow. Above the bottom staff, there are labels: 'Full' with an arrow, 'P' with an arrow, and another 'Full' with an arrow. There are also 'sl.' (slide) markings and a '3' indicating a triplet.

2nd Verse
N.C.(A5)

(C5) (G5)

When I think a-bout the past it on-ly brings me down. Let's

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with various ornaments and dynamics. The bottom staff is in bass clef and contains a fretboard diagram with numbers 0, 7, 5, 7, 0, 5, 3, 5, 3 indicating finger positions. Above the top staff, there are labels: '1/2' with an arrow, 'sl.' (slide), and another '1/2' with an arrow. Above the bottom staff, there are labels: '1/2' with an arrow, 'sl.' (slide), and another '1/2' with an arrow.

(A5) (C5) (G5)

make love in the grass while the sun is shin-ing down. It

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with various ornaments and dynamics. The bottom staff is in bass clef and contains a fretboard diagram with numbers 5, 0, 7, 5, 7, 0, 0, 5, 3, 5, 3 indicating finger positions. Above the top staff, there are labels: '1/2' with an arrow, 'sl.' (slide), and another '1/2' with an arrow. Above the bottom staff, there are labels: '1/2' with an arrow, 'sl.' (slide), and another '1/2' with an arrow.

Still Alive And Well

E5 N.C.(F#m)

feels so good,— your long,— blonde hair, ba-by, when you're way down low.

let ring.....

Full Full

Full Full

5 5 2 4 2 4 0

2 0 0 0 0 0 0 0 0 0 0 2

4 4 4 4 × 0

2 2 2 2 ×

G7 D5 E5 D.S. al Coda I

Make me shake, make the whole earth quake— so ev-'ry-one— will know— I'm

H T T T T T T

*T

H

3 3 3 5 5 5 5 3 3 3 5 5 ×

7 7 7 7 9 9 9 9 9 9 9 7 0

5 5 5 5 5 7 7 7 7 7 7 7 0

sl. sl.

*T=thumb.

Coda I D5 C5 A5 N.C.(*E)

still a-live— and well.— Ow!—

Full Full Full Full Full

Full Full Full

14 12 12 12 15 12 15 12 15 12 15 12 15 12 12

7 7 5 5 2 2

7 7 5 5 0 0

*Chord symbol implied by Bass.

Full Full P sl. sl. Full Full Full Full Full

Full Full hold bend Full Full Full Full

15 (15) 12 12 14 12 15 14 12 14 12 12 2 6 5 5 6 7 7 5 7 7 5 5 7

Still Alive And Well

[illegible]

Still Alive And Well

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar line is in bass clef. The score includes lyrics and musical notation for both parts. The guitar part features various fret numbers and techniques like "Full", "*Full", "1/2", "sl.", and "H".

*Slightly bend 4th stg. along w/1st; bend 4th stg. 1/2 step only.

The musical score for "D.S. al Coda II" consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in E major (three sharps) and the bass staff is in E minor (three naturals). The score is divided into five measures labeled (E), (D), (C), (A), and a final measure labeled "D.S. al Coda II".

- Measure (E):** The guitar staff features a series of eighth notes with a "Full" bend indicated by a dashed line and an arrow. The bass staff has a sequence of notes with a "hold bend" instruction and a "Full" bend indicated by a dashed line and an arrow.
- Measure (D):** Similar to measure (E), the guitar staff has a "Full" bend and the bass staff has a "Full" bend.
- Measure (C):** The guitar staff has a "Full" bend. The bass staff has a "Full" bend.
- Measure (A):** The guitar staff has a "Full" bend and a vibrato mark (wavy line). The bass staff has a "Full" bend and a vibrato mark.
- Final Measure:** The guitar staff has a "1/2" bend. The bass staff has a "1/2" bend.

The score concludes with a double bar line and a "D.S. al Coda II" instruction.

Coda II

D5 C5 A5 D5 C5 A5
 still a - live_ and well, — still a - live_ and well, —
 Full Full Full Full
 sl. sl.
 7 7 5 5 0 0 0 0 7 7 5 7 7 5 7 7 5 5 4 5 4 4 2 0 0
 5 5 3 2 2 0 0 0 5 5 3 2 2 2 2 2 2 2 4 5 4 4 0 0 0

Outro

D5 C5 A5

still a - live — and well. ——— I'm a - live — and well. —

H.

H

7 7 5 x x 5 2 2 0 0 0 0 9 7 9 9 7 9 9 7
7 7 5 x x 5 2 2 0 0 0 0 5 5 5 5 5 5 5
5 x x 3 0 0 0 0 2 sl. H H 5 5 5 5

Still Alive And Well

D5 N.C.(A5) D Am7

I want to tell you, ba - by, I'm a - live and well. -

Full Full Full Full sl.

7 7 9 9 8 8 5 7 5 7 7 5 7 7 9 9 5 5 0 0 0 17 17 17 17 17 17 17 5

*Some chord symbols implied by Bass, next 5 bars.

D5 N.C.(A5) D5 N.C.(A5) D5 N.C.(A5)

You know I don't mean may-be... I'm a-live and well. Ooh.

Full Full Full Full Full Full

H H

7 7 9 9 7 0 7 5 7 7 7 9 9 0 7 7 7 9 7 9 0 0 5 5 5 5 5 0 0 7 7 5 7

5 5 5 5 5 0 7 5 7 5 5 5 5 0 0 5 5 5 5 5 0 0 5 5 5 5 5 0 0 5 5 5 7

D5 A5 D5

Oh, I'm a - live and well. I'm still a - live and well.

Free time

sl.

Free time
N.C.(A7)

BASS LINE FOR STILL ALIVE AND WELL

As Recorded by Johnny Winter
(From the album STILL ALIVE AND WELL/Columbia Records)

Transcribed by Steve Gorenberg

Words and Music by Rick Derringer

Moderate Rock ♩ = 92

N.C.

Am7

N.C.(C5) (G5)

Intro

w/studio chatter ad lib

(Approx. 9 sec.)(Spoken:) One, two, three, four. *mf*

Full

Full

1st Verse

N.C.(A5)

(C5)

(G5)

(Vocal:) Did you ev - er take a look to see who's left a-round...

(A5)

(C5)

(G5)

E

F#m

N.C.(G)

D5

E5

I'm

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Still Alive And Well

Chorus
A6

D

still a - live and well...

5 5 0 5 2 0 5 2 4 | 5 5 0 5 2 0 5 2 0

E

D5

C5

A5

sl.

7 0 0 7 4 7 6 7 | 5 5 3 3 5 2 0 2

A7

D7

sl.

5 5 0 5 2 0 5 0 2 4 | 5 0 5 5 2 0 5 4 5 0

E7

D5

C5

A5

0 4 7 7 4 7 7 6 | 5 5 3 3 5 0 3 2 1

N.C.(E)

0 0 7 7 5 4 7 7 4 7 | 0 0 0 7 7 5 4 7 7 4 7

0 0 4 0 7 7 5 4 7 7 4 7 | 0 0 4 0 7 0 6 5 0 7 6 5 0 3 4

2nd Verse
N.C.(A5)

(C5)

(G5)

When I think a - bout the past it on - ly brings me down...

5 5 6 5 | 3 3 5 5 5 5 5 3 5 3

Still Alive And Well

(A5) (C5) (G5)

E5 N.C.(F#m)

G7 D5 E5 I'm

Chorus A7 D7

still a - live and well...

1. N.C.(D5) (C5) A5

2. D5 C5 A5

Guitar solo N.C.(E)

The score is written for bass guitar in E major (two sharps). It consists of six systems of music. The first system has a key signature change to E major and includes a wavy line indicating a sustained note. The second system includes a wavy line and a measure with two 'x' marks. The third system includes a wavy line and a measure with a wavy line. The fourth system includes a wavy line and a measure with a wavy line. The fifth system includes a wavy line and a measure with a wavy line. The sixth system includes a wavy line and a measure with a wavy line.

Still Alive And Well

Guitar solo
N.C.(A5)

Play 4 times

(C5) (G5)

N.C.(A5)

(D)

(E)

(D)

(C)

(A)

(D)

(E)

(D)

(C)

(A)

I'm

Chorus

A7

D7

still a - live and well...

E7

D

C

A

Still Alive And Well

A7 D7

E7 D C A D C A

Outro D5 A5

D C A

D N.C.(A5) D sl. A7

D5 N.C.(A5) D5 N.C.(A5)

D5 N.C.(A5) D5 A5

Free time N.C.(A7)

sl.